

For the Organ

FOURTH SERIES

BARTLETT, J. C. A DREAM. (Arranged by Gatty Sellars)	.50
CHAFFIN, LUCIEN G. FUNERAL MARCH	.60
DEMAREST, CLIFFORD PRELUDE on "Amsterdam"	.60
DIGGLE, ROLAND REVERIE TRISTE	.60
DUNCAN, EDMONDSTOUNE AT VESPER (Quoniam Suavis est Dominus) SORTIE, in D major	.50 .60
FEDERLEIN, GOTTFRIED H. MEDITATION, in A \flat	.60
FOERSTER, ADOLF M. PASTORALE, in A minor. Op. 62, No. 4	.60
GLIERE, REINHOLD MÉLODIE, in D. Op. 47, No. 9. (Arranged by Harvey B. Gaul) ROMANCE, in E \flat . Op. 47, No. 4. (Arranged by Harvey B. Gaul)	.50 .50
HENSELT, ADOLF REPOS D'AMOUR (Transcribed by Edwin Arthur Kraft)	.50
MANNEY, CHARLES FONTEYN PRELUDE AND CHRISTMAS PASTORAL (From <i>The Manger Throne</i>). (Arranged by Richard K. Biggs)	.60
STEVENSON, FREDERICK VISION FUGITIVE	.60
SZALIT, PAULA INTERMEZZO. Op. 3, No. 3. (Arranged by Richard Keys Biggs)	.30

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To my distinguished friend, Clarence Eddy

VISION FUGITIVE

CHANSON PATHETIQUE

Prepare { Swell: Viole d'Orchestre and Vox Angelica
Choir: Soft 8' Strings
Great: Viole d'Amour coupled to Sw.
Pedal: 16' and 8' not coupled

FREDERICK STEVENSON, Op. 78

MANUALS

PEDAL

Ansiosamente ed agitato (♩ = 100)

rit. to (♩ = 76)

Sw. *f*

A

rall. molto e dim.

rall.

p

(reduce)

8' off

ten.

Ch. (♩ = 63)

pochetto rall.

a tempo

B

Sw. Solo *tristamente*

Soft 16' only (not coupled)

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pochetto più mosso

poco rit.

rall. *rall. molto* *a tempo* *pochetto rall.*

a tempo *accel. to (♩ = 100)*

Ansiosamente ed agitato

rit. to (♩ = 76)

rit.

rall. e morendo

pp

p

ten.

Add soft 4' Flute d'Amour (♩ = 92)

ten.

pochetto rit.

Add Vox Séraphique

F Supplicando

a tempo

rall.

rit.

triste sempre

espress.

triste

ten.

a tempo *rall.* *a tempo* *rall.* *ten.*

legato *legato*

G

The first system of the musical score consists of three measures. The piano part (treble and bass staves) features a melody in the right hand and a bass line in the left hand. The tempo markings are *a tempo*, *rall.*, *a tempo*, *rall.*, and *ten.*. The instruction *legato* is written above the piano part in the first and third measures. A 'G' is written below the first measure of the piano part.

a tempo allargando *rit.* *rall.* *accel to*

nobilmente

The second system of the musical score consists of four measures. The piano part (treble and bass staves) features a melody in the right hand and a bass line in the left hand. The tempo markings are *a tempo allargando*, *rit.*, *rall.*, and *accel to*. The instruction *nobilmente* is written above the piano part in the first measure.

(♩ = 100) *Ansiosamente ed agitato* *rit. to (♩ = 76)*

H Gt. Sw.

Vox Seraph off

The third system of the musical score consists of five measures. The piano part (treble and bass staves) features a melody in the right hand and a bass line in the left hand. The tempo markings are (♩ = 100) *Ansiosamente ed agitato* and *rit. to (♩ = 76)*. The instruction *H Gt.* is written below the piano part in the first measure. The instruction *Sw.* is written below the piano part in the fifth measure. The instruction *Vox Seraph off* is written above the piano part in the fifth measure.

rit. *rall. molto e morendo* *ppp*

p *ppp*

The fourth system of the musical score consists of four measures. The piano part (treble and bass staves) features a melody in the right hand and a bass line in the left hand. The tempo markings are *rit.*, *rall. molto e morendo*, and *ppp*. The dynamic marking *p* is written below the piano part in the second measure. The dynamic marking *ppp* is written below the piano part in the fourth measure.